

8-1-1934

## Volume 52, Number 08 (August 1934)

James Francis Cooke

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# THE ETUDE

 *Music Magazine*



August 1934

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"Music for Everybody"

1791 MADISON AVE. NEW YORK 17, N. Y.

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## MELIC

**Prescriptions Prescribed for the Musical World**

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# THE ETUDE Music Magazine

A WEEKLY JOURNAL FOR THE MUSICAL, THE MUSIC STUDENT AND ALL MUSIC LOVERS

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Discussing and Interpreting Items of Interest to the Musician and Music Lover

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equations.



El libro de este libro: *Verónica*  
(Chenail, 1997)

— *Journal of the American Medical Association*, 1967, 202: 1001-1002

*de Minimis* Value ExemptionMIDSUMMER MUSICAL  
LAUGHS

GRAHAM HUNTER



From the opposite perspective, a  
continuous stream of the  
[24/00000000]



THE ATTORNEY

## The Jargon of Jazz

*An Amazing Article Upon the New and Altered Nomenclature Which Has Come Up About the Jazz Orchestra*

By GUSTAV KLEIN

[illegible][illegible][illegible]

Our country's health care system is a complex, interconnected web of hospitals, clinics, and health care providers. It is a system that is constantly evolving, and it is a system that is facing a number of challenges. One of the most significant challenges is the rising cost of health care. This is a problem that affects everyone, and it is a problem that is becoming increasingly acute. Another challenge is the shortage of health care workers. This is a problem that is also becoming increasingly acute, and it is a problem that is affecting the quality of care that patients receive. Finally, there is the challenge of health care access. Not everyone has access to the care that they need, and this is a problem that is also becoming increasingly acute. These are just some of the challenges that our health care system is facing, and they are challenges that we must address if we are to ensure that everyone has access to the care that they need.

The "we" is a mere, un-  
derstandable mark in text. It is a  
small, V-shaped, mental reservation that fits  
the all-manner tone of the letters.  
more. The "we" seems to be a mark of  
of course, much larger. There is no opening  
in the center through which part of the  
player's mind presents any sense. It is  
possible to see the "we" as a way  
with words and without words. It "we" is  
shown in a different way, the player

**By "Four-and-Ten" Mahatma History**  
 (NOTED) says, as long as we ponder, we are the "four-and-ten" which means little or no progress. The secret of success is to act. The secret of failure is to think. The secret of life is to live. The secret of death is to die. The secret of love is to love. The secret of hate is to hate. The secret of war is to win. The secret of peace is to be at peace. The secret of knowledge is to know. The secret of ignorance is to be ignorant. The secret of wisdom is to be wise. The secret of foolishness is to be foolish. The secret of happiness is to be happy. The secret of sadness is to be sad. The secret of joy is to be joyful. The secret of sorrow is to be sorrowful. The secret of life is to live. The secret of death is to die. The secret of love is to love. The secret of hate is to hate. The secret of war is to win. The secret of peace is to be at peace. The secret of knowledge is to know. The secret of ignorance is to be ignorant. The secret of wisdom is to be wise. The secret of foolishness is to be foolish. The secret of happiness is to be happy. The secret of sadness is to be sad. The secret of joy is to be joyful. The secret of sorrow is to be sorrowful.

**A**ND WELAT was one of the concert hall's new fans, even to a greater degree, of the almost half a century. When the

pronounced just "ah" and "ah" was the answer, that the slanted "a" is not in the word and generally be "ah! ah!" On all notes topped with a "ah," he will say for

any. In fact, as we will see, the evidence is that the Williams collection, with its 100,000 items, is the most complete and accurate of its kind. It is a shame that

dissemination is also the same since it is known as "airborne." It was difficult to the medical management of these victims, and it was not until the mid-1950s that the cause of the disease was proven. The three endemic leishmaniasis regions, Indian, choli, and the new, were first proven to have leishmaniasis, and then the imported variant leishmaniasis. The most surprising treatments were the use of sodium stibogluconate and pentavalent antimony compounds. Treatment started bringing the leishmaniasis lesions back to their leishmaniasis, chronic latent leishmaniasis. The compound's first study was in the form of leishmaniasis, and it was found that the compound was effective in all cases and prevented the disease from being spread. The compound was also used to treat the disease in the form of leishmaniasis.

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**Hot Stuff Don't Cold**  
**F**ORGE ON! says he won't leave you  
 every day in his company, before I  
 will get to a hundred or thousand p.















Grade 8

## BY MOONLIGHT

CLERIC W. LEMONT

Tempo di Valze

musical score for 'By Moonlight' in G major, 3/4 time. The score consists of five systems of piano accompaniment. The first system includes the instruction 'p crescendo' and 'mark the melody'. The second system includes 'Last time to Coda'. The third system includes 'a tempo' and '2. C.'. The fourth system includes '3. C.'. The fifth system is the Coda, marked 'CODA' and '3. C.'. The score is copyrighted 1912 by Theodore Presser Co.

## DANCE OF THE CASTANETS

As Spanish in "Spanish character" the rhythm of this tempo-like composition is most fascinating in every note. These Spanish melodies are really difficult to play if any practice is that point where the "Spanish" is acquired. Grade 14.

Moderato M.M. 4 = 4

ARTHUR L. BROWN, Op. 15

musical score for 'Dance of the Castanets' in G major, 4/4 time. The score consists of two systems of piano accompaniment. The first system includes the instruction 'p crescendo'. The second system includes 'a tempo' and '3. C.'. The score is copyrighted 1914 by Theodore Presser Co.

Continuation of the musical score for 'Dance of the Castanets'. It includes systems 3 through 6. System 3 includes 'a tempo' and '3. C.'. System 4 includes '3. C.'. System 5 includes '3. C.'. System 6 is the Coda, marked 'CODA' and '3. C.'. The score is copyrighted 1914 by Theodore Presser Co.

## THE SHEPHERD

To M. Chas. Jones

MANA-ZUCCA, Op. 64 No. 6

One of the barriers to much elementary piano study progress is ignorance as to the use of sharps and the resulting progress. Every progression of the old is presented in familiar and the sharp position as with the flat triads. Here the balance is a sprightly piece in three sharps but would be much more difficult if a bass responding flat key. Grade 3

## Allegretto



First exercise

SUMMER TRYST  
A DREAM SONG

EMIL LEONARD

Although you may never have played in G, imagine that your left hand merely is to bring "bowed out" as though by the bow of a cello. In other words, endeavor to draw the bass from the piano rather than give the impression of their being struck. Grade 3

Moderato con espressione M.M. 4 - 4







*In soft hymns* There, like to E. den blue-moon is gladness, show the fire for the  
*And in hymns* Come up to me, I'll show you a new world, Come up to me and I will give you  
*In hymns come up to* Come up to me, I'll show you a new world, Come up to me, and I will give you

## REMARKS

Part II. Show a new world  
 (Singer: Melody)  
 (Choir: soft piano)  
 (Solo: soft piano)

# THE ANGEL OF THE TWILIGHT

## REVERIE

FREDERIC LACZ

*Boile in a soft cadence throughout*

*Manual*

*Pedal*

*And in hymns* Come up to me, I'll show you a new world, Come up to me and I will give you

*In hymns come up to* Come up to me, I'll show you a new world, Come up to me, and I will give you

*Boile in a soft cadence throughout*

*Manual*

*Pedal*

*And in hymns* Come up to me, I'll show you a new world, Come up to me and I will give you

*In hymns come up to* Come up to me, I'll show you a new world, Come up to me, and I will give you

# ROSY FINGERS VALSE ELEGANTE

SECONDO

PAUL WACHS

Allegretto

Musical score for the second part of "Rosy Fingers". It consists of eight systems of music. The first system is for the piano, marked *Allegretto* and *ff*. The second system is for the violin, marked *Tempo di Valse M. M. 4-4* and *p*. The third system is for the violin, marked *ff*. The fourth system is for the violin, marked *ff*. The fifth system is for the violin, marked *ff*. The sixth system is for the violin, marked *ff*. The seventh system is for the violin, marked *ff*. The eighth system is for the violin, marked *ff*.

# ROSY FINGERS VALSE ELEGANTE

PRIMO

PAUL WACHS

Cello

Allegretto

Musical score for the first part of "Rosy Fingers". It consists of eight systems of music. The first system is for the piano, marked *Allegretto* and *ff*. The second system is for the violin, marked *Tempo di Valse M. M. 4-4* and *p*. The third system is for the violin, marked *ff*. The fourth system is for the violin, marked *ff*. The fifth system is for the violin, marked *ff*. The sixth system is for the violin, marked *ff*. The seventh system is for the violin, marked *ff*. The eighth system is for the violin, marked *ff*.

SECONDO

TRIO

*cresc.*

*rit.*

*a tempo*

*Vivo e leggiere*

*cresc.*

*rit.*

*a tempo*

*f*

PRIMO

Cantabile

TRIO

*cresc.*

*rit.*

*a tempo*

*Vivo e leggiere*

*cresc.*

*rit.*

*a tempo*

*f*

## GLIDING SWANS

WALTZ

MATILDE LOEB-EVANS

Rev. by N. L. Kong

Tempo di Valita

Tempo di Waltz

1st Violin

Piano

a tempo

a tempo

THE STORY

1st CLAIMANT in H.

Tempo di Wallis

## GLIDING SWANS

WALTE

MATHIE LOIR-EVASS

[illegible]

CELLO or BASSOON

Tempo di Walts

## GLIDING SWANS

WALTE

MATHIEE LOEBB-EVANS

The image shows a page of a musical score for a piece titled "Tempo di Vento" (Wind Tempo) by Franz Liszt. The score is written for a piano (p) and a wind instrument (likely a flute or clarinet, indicated by the key signature and the instrument's range). The music is in 2/4 time and features a lively, rhythmic melody with many slurs and ties. The piano part is marked with "p" and the wind part with "f". The score is arranged in two systems, with the piano part on the left and the wind part on the right. The notation includes various musical symbols such as notes, rests, slurs, and ties, indicating a complex and expressive piece.

104 CORSET in Bb

Teresa di Walse

## GLIDING SWANS

HEALTH

MATTHEW LITHEB-EMANS

The image shows a musical score for a piece titled "Tango di Walse". It is written for four staves, likely representing different instruments or voices. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The score is arranged in a traditional format with a key signature of one sharp (F#) and a 2/4 time signature. The title "Tango di Walse" is written at the top left of the first staff.

## FASCINATING PIECES FOR JUNIOR ETUDE READERS

Book 31

## THE SNOW MAN

MAE AILEEN END

Moderato M.M. 100

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Grade 31

## TICK-TOCK, TICK-TOCK!

SECONDO

BERNICE ROSE COPELAND

In strict time M.M. 124

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Grade 1

## DANCE OF THE SNOWFLAKES

MABEL MARSHON WATSON

M.M. 120  
Play very delicately with soft feathery fingers\*

\* Use each hand chords, and both hands together when playing the dance (travels) with the "snowflake" touch.  
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Grade 1

## LAZY LOU

HELEN L. CRAMM Op. 35, No. 2

Allegretto M.M. 100

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## TICK-TOCK, TICK-TOCK!

PRIMO

BERNICE ROSE COPELAND

In strict time M.M. 124

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1. The first of the exercises requires the building of the hand to be used to move fingers while the other finger is at rest.
2. The exercises are divided into two parts, each with a book of exercises and a book of songs. The first part is a study of the piano keyboard, and the second part is a study of the piano as an instrument. The book is written in a simple, clear, and concise manner, and is suitable for use in the classroom or for private instruction.
3. Each exercise is a study of the piano keyboard, and the second part is a study of the piano as an instrument. The book is written in a simple, clear, and concise manner, and is suitable for use in the classroom or for private instruction.
4. Each exercise is a study of the piano keyboard, and the second part is a study of the piano as an instrument. The book is written in a simple, clear, and concise manner, and is suitable for use in the classroom or for private instruction.
5. Each exercise is a study of the piano keyboard, and the second part is a study of the piano as an instrument. The book is written in a simple, clear, and concise manner, and is suitable for use in the classroom or for private instruction.

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By Josephine Henry Perry

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